

Telephone: 977 - 3252.

CAMERA SCRIPT

"CALLAN" (3)

Prod. No. 52082

"SUMMONED TO APPEAR"

VTR/TTS/2512

by  
TREVOR PRESTON.

STORY EDITOR  
GEORGE MARSTEIN.

DESIGNER  
DAVID MARSHALL

PRODUCER  
REGINALD COLLIN

DIRECTED BY  
VOYLEK

P.A. .... Ruth Parkhill  
F.M. .... Denver Thornton  
S.M. .... Daphne Lucas  
Wardrobe Sup. .... Ambren Garland  
Make-up Sup. .... Barbara Cole  
  
Tech. Sup. .... Peter New  
Cameras: .... Roy Easton  
Sound .... Mike Monting  
Vision .... Peter Phillips  
Racks .... John Turner  
Grans .... Brian Hibbert  
  
Lighting Sup. .... R. Richards.

GENERAL REMARKS: 10.00 am on WEDNESDAY 7th JANUARY, 1970.  
10.15 am on THURSDAY 8th JANUARY, 1970.

STUDIO: T.O.  
T.M.

VTR RECORDING: 17.15 - 19.15 on THURSDAY 8th JANUARY, 1970.

TRANSMISSION: T.B.A. REMARKS: 51.00 + 2 COLLECTIVE TRAVEL.

CALLAN (3)"SUMMONED TO APPEAR"CAST:

Callan ..... EDWARD WOODWARD  
Hunter ..... WILLIAM SQUIRE  
Cross ..... PATRICK MOWER  
Lonely ..... RUSSELL HUNTER  
Palanka ... SYLVESTER MORAND  
Mr. Karas ..... GEORGE BRAVDA  
Mrs. Karas ..... HANA-MANIA BRAVDA  
Inspector Kyle ..... NORMAN HENRY  
Mr. Lorrimer ..... EDWARD CADDICK  
Mr. Leach ..... EDWARD BURNHAM  
Mrs. Kent ..... RHODA LEWIS  
Mr. Arlen ..... HENRY HARRING ( Film seq. only)  
Mrs. Arlen ..... SYLVIA BURROWS  
1st Porter ..... DONEGAL  
2nd Porter ..... WARREN CLARKE  
Sergeant ..... MICHAEL MARTIN  
Constable ..... CHARLES PEMBERTON  
Girl 1 ..... CHERYL HALL (Film seq. only)  
Girl 2 ..... LESLEY DAINE (Film seq. only)

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EXTRAS: CALLED: 10.00 am on Wednesday 7th January, 1970.  
10.15 am on Thursday 8th January, 1970.

JD AGENCY:JURY:

Willy Bowman  
Ricky Lansing  
David Pike  
Mario Zoppollini  
Paul Freemont  
Fred Davies  
Bill Riley  
Chris Achilles.

CONSTABLE:

Peter Kodak.

SCHEDULE:WEDNESDAY 7th JANUARY, 1970.

Camera rehearsal .....10.00 - 13.15  
 LUNCH BREAK .....13.15 - 14.15  
 Camera rehearsal .....14.15 - 19.30

THURSDAY 8th JANUARY, 1970.

Camera rehearsal .....10.15 - 12.15  
 Line Up and make-up .....12.15 - 13.15  
 LUNCH BREAK .....13.15 - 14.15  
 Dress Rehearsal .....14.15 - 16.15  
 Tea, line Up, Make-up .....16.15 - 17.15  
 VTR RECORDING .....17.15 - 19.15  
 Tech clear .....19.15 - 19.30

TECHNICAL REQUIREMENTS:

CAMERAS: 4 pedestals, 1 low dolly on camera 5. Ped. Base to be put in Court Room - camera head to be lifted onto it.  
 1 Fork Lift Truck  
 Inlay for 'supering' captions on colour b/gs.  
 Normal monitors.

SOUND: 3 Booms Practical Intercom Hunter's Office  
 1 Mini Boom Phone with long lead linked off set - Hunter's Office  
 2 Fish Poles Phone with long lead - Karas' Set.  
 1 Slung Mic.

GRANS: Distort.  
 Effects tape.  
 Gun shot generator for special effect of Palanka being shot.

T/C: 35 m for opening symbol and 'Callan' titles (colour) only.  
 Slide machine and caption scanner.  
 EDITEC for partial assembly editing.

16 mm FILM INSERTS specially shot. These will be run into the production loosely as they are only available in black and white for Vtr.

SPECIAL EFFECTS: PALANKA BEING SHOT - SEE BULLET MARKS APPEAR ON HIS CHEST.

Prod. No. 32092.

VTR/THS: 2512.

TELECINE RUNNING ORDER.

OPENING "CALLAN" SERIES FILM ( /35 m)

FILM INSERTS ( 16 m)

Page		Insert No.	Scene No.	Timing
1.	<u>ACT ONE.</u>	NO. 1.	1-5	
7.	"	NO.2.	8	
7/9	"	NO.3.	10-15	
10 /11	"	NO.4.	17-18	
16	"	NO.5.	20 -21	
39.	<u>ACT TWO.</u>	NO.6.	31	
42.	<u>ACT TWO.</u>	NO.7.	34	
58	<u>ACT THREE.</u>	NO.8.	41.	

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N.B. Please note that the film will be run loosely into the production.  
IN BLACK AND WHITE. To be replaced in editing session with colour  
prints which are not yet ready .

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PROD. NO. 52082

SCENE NO. 1

TAKE 1/2

CALLAN: "SUMMONED TO APPEAR" - CIVIL SERVICE OFFICE.

FILMING: 17th December, 1969.  
18th, December, 1969.  
29th December, 1969.  
30th December, 1969.

LOCATION:

EARLS COURT SQUARE  
TWICKENHAM  
WINDSOR STATION.

Camera Rehe: 7th and 8th January, 1970.

STUDIO ONE: TEDDINGTON.

VTR RECORDING: 8th January, 1970.

SC/NO.	TIME	CHARACTERS	Page	Shot	CAM	CAN	CAN	CAN	CAN	CAN
OPENING SERIES FILM: and CAPTIONS.			1							
1.										
<u>FILM INSERT NO.1</u>										
EXT. BUS	NIGHT	2 Extras	1							
STOP.		Callan								
		Palanka								
		Cross								
2.										
<u>FILM INSERT.</u>										
INT. TOP DECK	NIGHT	Callan	1							
OF BUS		Cross	to							
		Palanka	5							
		Girl 1								
		Girl 2								
		Extras								
3.										
<u>FILM INSERT.</u>	NIGHT	Palanka	5							
EXT. BUS		Cross								
STOP.		Callan								
4.										
<u>FILM INSERT.</u>										
EXT. STATION	NIGHT	Callan	5							
APPROACH		Cross								
		Palanka	6							
5.										
<u>FILM INSERT.</u>	NIGHT	Callan	6							
EXT. BOOKING										
OFFICE-STATION										
6.										
<u>FILM INSERT.</u>										
EXT. PLATFORM	NIGHT	Cross	7							
- STATION		Callan								

GO TO BLACK.

SC/No.	TYPE	CHARACTER	TIME	SC	SL
7.	INT. WAITING ROOM - NIGHT	Porter			A.1
	ROOM - STATION	Callan			
	GO TO BLACK.				
8.	FILM INSERT NO. 2.				
	EXT. PLATFORM NIGHT	Cross	7		S.C.
	GO TO BLACK.				
9.	WAITING ROOM NIGHT	Porter 2	7	3A	SLB
	GO TO BLACK				
10.	FILM INSERT. NO. 3				
	EXT. PLATFORM NIGHT	Cross	7		S.C.
		Man	8		
11.	FILM INSERT. NIGHT				
	EXT. PLATFORM (2)	Callan	8		
		Porter 1			
12.	FILM INSERT.				
	EXT. PLATFORM NIGHT	Cross	8		
		Flanka			
13.	FILM INSERT.				
	EXT. NIGHT	Callan	8		
	PLATFORM (2)	Woman			
14.	FILM INSERT.				
	EXT. PLATFORM NIGHT	Cross	9		
		Man under train			
15.	FILM INSERT.				
	EXT. NIGHT	Woman as Sc. 16	9		
16.	POLICE STATION NIGHT	Policeman	3	2A	C.
	GO TO BLACK				
17.	FILM INSERT. NO. 4				
	EXT. PLAT(2) NIGHT	Cross	10		S.
		Palanka			
18.	FILM INSERT.				
	EXT. STATION NIGHT	Extras	10		
			11		
	GO TO BLACK.				
19.	INT. WAITING ROOM (STUDIO)	Porter 1	11		
		Callan			
		Woman Sc. 16	to		
		Sergeant	16		
		C.I.D. Man			
		Porter 2			
	GO TO BLACK				





Sc./No.	Time	CHARACTERS	Page	Foot	Slide	Call	Call	Call	Call	Call
Sc. 31 FILM INSERT NO. 6. EXT. SQUARE	NIGHT	Lonely	39							S.O.
32/33 KARAS' STUDY	NIGHT	Callan Karas Mrs. Karas	39 to 42	123 to 13	1H 1F	2E	3P	4H		B.1
STOP TAPE										
34 FILM INSERT NO. 7. EXT. SQUARE	NIGHT	Lonely Palanka	42							S.O.
GO TO BLACK										
35 CALLAN'S KITCHEN	DAY	Callan C.I.D.	42	138	1J					C.1 A.2
35(a) CALLAN'S L/ROOM.	DAY	"	43	139				4J		C.3 A.2
35(b) CALLAN'S KITCHEN	DAY	"	43 45	140 to 143	1J	2F				"
35(c) CALLAN'S L/ROOM.	DAY	"	46 to 47	144 to 158			3F	4J		"
35(d) CALLAN'S KITCHEN	DAY	"	48 49.	159	1J					"
END OF ACT TWO.										
BEGINNING OF ACT THREE SLIDE.										
36. HUNTER'S OFFICE	DAY	CALLAN Hunter	50. 51. 52	160 to 187	1H	2C	3G	4K		C.
STOP TAPE										
37. LONELY'S ROOM	DAY	Lonely Callan	52(a) to 54	188 to 204	1G		3H	4D		A.
STOP TAPE										
38. KARAS' STUDY	DAY	Karas Cross	54	205		2G				B.
STOP TAPE										
39. CALLAN'S LANDING	DAY	Callan Leach	54	206			3J			A.
39(a) CALLAN'S	DAY	Callan	54 57	207 229	1E	2G				C.



Sc./To	Time	Camera	From	To	Reel	Notes
40.						
HUNTER'S	DAY	Hunter	57	235	1B	20
OFFICE		Callan	58	to 228		

STOP TAPE

41						
FILM INSERT NO. 9						
EXT. SQUARE	DAY	Palanka	58			S.
		(as Pol)				

GO TO BLACK: Record all COURT SCENES TOGETHER.

Sc. 42						
CORONER'S	DAY	Callan	58	229	2G	A.
COURT		Leach				Mid
		Lorrimer				Wi
		Constable				
		C.I.D. Man				Hi
		Sergeant				Co
		Mrs. Kent				
		Mrs. Arlen				Ec
		Porter 1				
		Porter 2				
		Jury				
		Constable 2				

TAPE RUN

Sc. 42 (cont.)	"	"	58.	230	2G	4N	"
			59				

TAPE RUN

44						
CORONER'S	DAY	"	59	232	2G	4N
COURT				233		"

TAPE RUN

46.									
CORONER'S			59	234	1M	2G	3L	4M	"
COURT.	DAY	"	TO	TO					
			61	251					

TAPE RUN

48.							
CORONER'S	DAY	"	61	252	1M	2G	4M
COURT			62	to 255			

TAPE RUN

50.								
CORONER'S	DAY	"	62	256	2G	3M	4M	"
COURT			63	to 260				

52.									
CORONER'S	DAY	"	63	261	1M	2G	3L	4M	"
COURT			to 66	to 314					

53/54							
CORONER'S	DAY	"	66	315	2G	2M	"
COURT			TO 67	TO			

STOP TAPE: REPOS CAMERAS FOR INT. KARAS' FLAT SCENES TOGETHER.

Sc. 43	DAY	Palanka	69	320	3H	FIS
EXT. KARAS		Mrs. Karas				
LANDING	DAY					

Sc. 43(a)						
KARAS' STUDY	DAY	Palanka	69	321	2E	B.2
		Mrs. Karas				
		Karas				
		Cross				

Sc. 43(b)						
KARAS' KITCHEN	DAY	"	69	322	4E	D.1

Sc. 43(c)						
EXT. KARAS		"	69	322	3H	FIS
LANDING	DAY					

Sc. 43(d)						
KARAS' KITCHEN	DAY	"	69	324	4E	D.

Sc. 43(e)						
KARAS' HALL	DAY	"	69	325	2H	A.

Sc. 43(f)						
KARAS KITCHEN	DAY	"	69	326	4E	D.

Sc. 43(g)						
KARAS HALL	DAY	"	70	327 328 329	2H 3H	A.

GO TO BLACK

Sc. 45						
KARAS' STUDY	DAY	"	70	330 331 332	2E 3P	5B B.

GO TO BLACK



Sc. 45

Sc. 47

KARAS STUDY

DAY

Karas

Palanka

Cross

Mrs. Karas

71

33

1F

2E

5B

B.2

Sc. 49

KARAS STUDY

DAY

72

341

1F

2E

5B

to

344

Sc. 51

KARAS STUDY

DAY

72

345

1F

2E

5B

73

to

351

53

KARAS STUDY

DAY

73

352

1F

2E

5B

to

359

STOP TAPE: GET SPECIAL GUN EFFECT STE UP.

Sc. 53

(cont'd)

73

360

4H

74

361

362

RUN TAPE

Sc. 53

(cont'd)

74

361

1F

4H

362

RUN TAPE

55

KARAS STUDY

DAY

75

363

4H



VTR/TTS/ 2512.

Part 1.

ACT 1.

FADE UP TELECINE (35 m)

S.O.F.

THAMES PICTORIAL SYMBOL  
(0'07") into "CALLAN"  
OPENING TITLES.

OPENING ON DIT DE VENCE.

TITLES MUSIC.

SUPER(INLAY) CANNON SCANNER.

9 (1) "SU DIONED TO APPEAR".

(2) by JREYOR HREYTON

TAPE OUT CANNON SCANNER.

(CO EX BI 3)

FADE UP TELECINE ( 16m)

S.O.F.

Specially shot film(blk/white)

(Colour print to be edited in later)

Scenes: 1 - 6. (NIGHT)

Sc. 1.

FILM INSERT NO. 1.

EXT. BUS STOP. (NIGHT)

Timing:

CALLAN , KALANKA AND  
CROSS BOARD BUS. IT  
DRIVES OFF.

Sc. 2.

INT. TOP DECK OF BUS(NIGHT)

GIRL ONE: Down to the vet.

GIRL TWO: Your Gran?

ON FILM INSERT NO. 1.

GIRL ONE: Last week sometime.

GIRL TWO: The one down by the telephone place?

GIRL ONE: What?

GIRL TWO: Vet?

GIRL ONE: Think so.

GIRL TWO: Must have been...he's the only one.

GIRL ONE: Anyway he told her that Boobi....

GIRL TWO: (INTERJECTS) Boobi!?

GIRL ONE: She calls him that.

GIRL TWO: (NOT BELIEVING) Boobi?

GIRL ONE: She just calls him that, his real name is....I can't remember.

PALANKA WATCHES CALLAN IN THE WINDOW'S REFLECTION. CALLAN CAN FEEL THAT HE IS BEING WATCHED. THE GIRLS RABBIT ON.

GIRL ONE: ...anyway....he told her to stop feeding him chocolate.

GIRL TWO: A poodle isn't it?

GIRL ONE: White one.

GIRL TWO: They look horrible fat.

GIRL ONE: Baby talk all the time, treats  
is just like a baby.

GIRL TWO: She must be lonely ..... I read  
about women like her....."child substitutes"  
the dogs or cats are.

GIRL ONE: My Gran.....(GIGGLES) She's seventy  
something.

THE BUS SLOWS. PALANKA GETS UP AND WALKS  
TO THE STAIRS NOT EVEN GLANCING AT CALLAN,  
WHO WAITS FOR THE BUS TO STOP AND THEN QUIETLY  
FOLLOWS.

3. EXT. BUS NIGHT T/CINE

PALANKA JUMPS OFF THE BUS. CROSS MOVES TO  
FOLLOW HIM. CALLAN STOPS CROSS FOR A MOMENT  
THEN NODS TO HIM. CROSS JUMPS OFF THE BUS.  
AFTER A MOMENT, CALLAN FOLLOWS JUST AS THE  
BUS MOVES OFF.

4. EXT. STATION APPROACH ROAD. NIGHT. T/CINE

CALLAN CATCHES UP WITH CROSS AS THEY APPROACH  
A SMALL LOCAL STATION. THE ROAD IS LONG AND  
THICKLY WOODED ON ONE SIDE.

CALLAN: I'm sure now.

CROSS: On the bus.....something on the bus?



CALLAN: I can feel it...just something.

CROSS: Middle age intuition?

CALLAN TAKES NO NOTICE OF CROSS' SNIDE REMARK. PALANKA, SOME WAY AHEAD NOW, ENTERS THE STATION.

CROSS: He's gone in.

CALLAN: (URGENTLY) Cover the other side.

CROSS GOES TO MOVE OFF, CALLAN CAUTIONS HIM.

CALLAN: He's good Cross....don't underestimate him or....

CROSS: (AGAIN SUPERCILIOUS) Or I might end up like Stepanek?

CALLAN: (COLDLY) A broken spine can be very....  
nasty.

CROSS MAKES HIS WAY ACROSS A BRIDGE TO THE OTHER SIDE OF THE STATION.

5. EXT. STATION BOOKING OFFICE. T/CINE.

CALLAN WALKS CAUTIOUSLY THROUGH THE BOOKING OFFICE, IT IS DESERTED, NO TICKET CLERK, NO PORTERS. HE GOES OUT ONTO THE PLATFORM.

ON STUDIO:

-7-

SOUND.

1.

3(a)

MS. P.O.V.

Callan (to match film)

Sc. 7.

INT. WAITING ROOM (NIGHT)

BOOK A. 1.

Old Porter raking  
fire with his back  
to camera.

GRIPS.  
Station atmos  
and  
Sound of fire  
being raked.

GO TO BLACK: FADE UP TELECINE.

T/C.

FILM INSERT NO. 2 (16m)

S.O.F.

Timing:

Sc. 8.

EXT. PLATFORM (NIGHT)

CROSS CHECKING HIS  
FLIGHTCARD. LOOKING FOR  
PALATA.

GO TO BLACK: FADE UP STUDIO.

2.

3(A)

P.O.V. Callan  
(to match film)

Sc. 9.

INT. WAITING ROOM (NIGHT)

SLUG RIC.

MS 2nd Porter  
making tea.

GRIPS.  
Station  
atmosphere.

GO TO BLACK: FADE UP TELECINE.

T/C.

FILM INSERT NO. 3.

S.O.F.

Timing:

Sc. 10.

EXT. CROSS' PLATFORM (NIGHT)

A DOLLY IS LOADED WITH FILM CARDS

GRANS.

Dub in

train

warning bell

LINE BELL WARNING THE STATION THAT  
A TRAIN IS COMING RINGS. BEHIND THE  
LADEN TROLLEY IS A MIDDLE AGED MAN  
SMOKING A PIPE. HE IS  
SITTING ON THE TROLLEY HIDDEN.  
FROM CROSS' VIEW.

11. EXT. CALLAN'S PLATFORM. NIGHT. T/C.

CALLAN HAS CHECKED HIS SIDE OF THE STATION....  
NO PALANKA.....THE BELL RINGS AGAIN. THE  
OLD PORTER WALKS OUT OF THE WAITING ROOM  
CARRYING A BUCKET OF ASHES. HE PASSES  
CALLAN AS IF HE ISN'T THERE. THE TRAIN CAN  
BE HEARD APPROACHING CROSS' SIDE OF THE  
STATION.

12. EXT. CROSS' PLATFORM. NIGHT. T/CINE.

CROSS SUDDENLY SEES PALANKA MOVING  
ACROSS THE BACK OF THE STATION....

..... HE RUNS DOWN THE PLATFORM. THE  
TRAIN APPROACHES. AS CROSS GOES TO PASS  
THE LOADED BARROW, THE MIDDLE AGED MAN,  
HEARING HIS TRAIN, STEPS OUT.

13. EXT. CALLAN'S PLATFORM. NIGHT. T/CINE.

AT THIS PRECISE MOMENT A WOMAN ENTERS THE  
STATION. SHE SEES CROSS AND THE MAN  
COLLIDE. SO DOES CALLAN FURTHER UP THE  
PLATFORM.



14. EXT. CROSS PLATFORM. NIGHT. T/CINE.

THE COLLISION FLINGS THE MAN VIOLENTLY FORWARD, HIS PIPE IS TORN FROM HIS MOUTH BY THE IMPACT OF THE BODIES. CROSS TRIES TO GRAB THE MAN BUT HE IS PITCHED FACE FORWARDS OVER THE EDGE OF THE PLATFORM...HE HITS THE LIVE RAIL. THE DRIVER TAKEN TOTALLY BY SURPRISE TRIES DESPERATELY TO BRAKE BUT CAN'T IN TIME, THE BODY OF THE MAN DISAPPEARS UNDER THE ONCOMING TRAIN. FOR A FRACTION OF A MOMENT CROSS HESITATES, STUNNED BY THE INCREDIBILITY, THE ABSURDITY OF THE ACCIDENT, BUT HE QUICKLY RE-ORIENTATES AND VANISHES INTO THE NIGHT AFTER PALANKA.

15. EXT. CALLAN'S PLATFORM. NIGHT. T/CINE.

THE WOMAN'S SCREAMS ARE DROWNED BY THE HISS OF THE TRAIN'S BRAKES AND THE SCREECH OF SKIDDING METAL. SHE TURNS AWAY AND BURIES HER FACE IN HER ARMS.

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GO TO BLACK: FADE UP STUDIO.

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CUTTING TO SOUNDING: INT. POLICE STATION

(MURDER)

ON STUDIO:

-10-

SOUND.

3.

2(1)

LCU

Sergeant.

Sc. 16.

INT. POLICE STATION (NIGHT).

BOOM C. 1.

and

BOOM B. 1.

(for voice of  
other end of  
telephone)

Linked through

GEN'S.

Int. Amel

Police Station

Atmosphere.

SERGEANT: Dunsley police.....

VOICE O/V: This is the Dunsley  
Railway Station. There has been  
an accident. A man has fallen  
under a train.

SERGEANT: Has the train been  
moved?

VOICE O/V: We're doing that now.  
Can you get here right away?

SERGEANT: No, no.. I'll have to  
contact London.

VOICE O/V: How long?

SERGEANT: Ten, twelve minutes at  
the outside.

GO TO BLACK: FADE UP TELEPHONE.

T/C. FILM INSERT NO. 4. (16.)

S.O.F.

Timing:

Sc. 17.

EXT. RAILWAY SUBSTATION (NIGHT)

CROSS LISTENS FOR PALANTA'S  
MOVEMENTS. HE WALKS ON SEARCHING  
FOR HIM AND PASSES A FEW  
FEET OF PALANTA HIDDEN. CROSS  
MOVES IN THE OPPOSITE DIRECTION  
AND DISAPPEARS. PALANTA SMILES  
TO HIMSELF AND RE-PLACES HIS  
KNIFE.

ON FILM INSERT NO. 4.

-10-

Sc. 18.

EXT. STATION (NIGHT)

TRAIN MOVES OUT. THE BODY  
IS COVERED WITH A BLANKET  
BY 2nd PORTER.

GO TO BLACK: FADE UP STUDIO.

4.

4(A)

MCU Callan.

Hold him R. Others  
b.g.  
as he crosses R.

Sc. 19.

INT. WAITING ROOM (NIGHT)

BACK A. 1.

C.I.D. MAN: You were  
outside....on the platform?

GRAYS.  
St tion Armo  
TRAIN IF  
DISTANCE.

OLD PORTER: Just before.

C.I.D. MAN: Before?

OLD PORTER: Come out of  
here....the waiting room....  
seeing to this I was.

C.I.D. MAN: So you weren't  
on the platform when it  
actually happened?



ON 4 Shot 4.

-12-

SOUND.

As Callan walks L.  
PAN L  
TO W.S.  
Old Porter and  
2nd Porter L.  
Mrs. Kent b.g.  
C.I.D. Man R.

OLD PORTER: Sorry?

2ND PORTER: (PATS HIS EAR) Tom's a  
mite deaf, Sir.

C.I.D. MAN: You were not on the platform  
when it happened?

OLD PORTER: I might have been....just...  
but I didn't see nothing.

C.I.D. MAN: Nothing at all?

OLD PORTER: Sorry no, not until after,  
afterwards.

C.I.D. MAN: Can I just check your  
name again.

OLD PORTER: It's all horrible.

C.I.D. MAN: Thomas...Fother?

OLD PORTER: Horrible business.

2ND PORTER: With an 'n' that's right  
Sir.

C.I.D. MAN: Thanks.

ZOOM IN TO  
CU  
Mrs. Kent.

Comin- to 1 on Shot 5.

-12- .

5. 1-(A)  
O/Shoulder  
Callan f.g. R.  
C.I.D. Man and  
Sgt. L. b.g.

SERGEANT: Best sir if we could get  
her back to Dunsley....away from here  
....she wants to help but....

C.I.D. MAN: ..... It's getting  
damned cold here....I think you're  
right....(HE STEPS OVER TO CALLAN) I  
wonder Sir if you would mind  
coming with us?

CALLAN: Dunsley?

As Sgt. goes  
HOLD  
2s  
C.I.D. and Callan.

SERGEANT: A mile from here Sir.

C.I.D. MAN: (TO SERGEANT) Could you  
check what's happening about the driver.  
If he's not too bad...I'd like him along.

SERGEANT: Right (EXITS)

6. 3(C)  
O/S C.I.D. to  
Fav. Callan.

C.I.D. MAN: I would like to get your  
statement tonight Mr....

CALLAN: Callan.

C.I.D. MAN: Oh yes. You  
live in London?

CALLAN: Yes.

C.I.D. MAN: When are you planning to go back?

CALLAN: Well....before this happened....

C.I.D. MAN: (CONCERNED) Tonight?

CALLAN: Yes.

C.I.D. MAN: Train?

CALLAN: Car...I left it at Reading.

7. 1(A)  
MCU C.I.D.

C.I.D. MAN: And came by train over here?

8. 3(C)  
MCU Callan.

CALLAN: Bus actually.....I like buses....

9. 1(A)  
MCU C.I.D. Man (react)

half live in cars....get fed up with cars....

enjoy a bus ride every now and then....

10. 3(C)  
MCU Callan.

relaxing.

11. 1(A)  
MCU C.I.D. Man.

C.I.D. MAN: You a rep. Sir.....a traveller

.....get a lot of reps. down this way....

12. 4(A)  
2s

push up some mileage...thirty thousand a

year some of them.

C.I.D. L. and  
Callan.  
Fav. Callan.

CALLAN: That's a lot ...a lot of miles.

HOLD 2s

C.I.D. MAN: If you wouldn't mind Mr. Callan....it shouldn't take too long, then I'll get a car laid on to run you back to Reading straight away.

CALLAN: It all happened very .....very suddenly....I mean one minute...

C.I.D. MAN: I know Sir, it takes some time for it to register...like a dream at first.

THE SERGEANT RETURNS.

SERGEANT: He's waiting in the car.

Hold C.I.D. Man  
L. to R. to  
W.S.  
Porters L.  
Mrs. K. b.g.  
C.I.D. Man R. f.g.

C.I.D. MAN: Shall we go then (TURNS TO THE TWO PORTERS) I'd like to see you both again tomorrow.

Serg. moves R  
into b.g.

OLD PORTER: Horrible business.

2ND PORTER: We're on lates again tomorrow.

SERGEANT: I phoned your husband Mrs. Kent..he'll meet us.

Coming to BLACK FOR FILM INSERT.



PAN R  
Fav. Mrs. Kent  
HOLD  
as she walks to  
camera and exits  
R. with C.I.D. Man.

C.I.D. MAN: Won't keep you  
longer than I have to, Mrs.  
Kent.

Hold Frame  
Callan enters R  
to HCU

IAN HEN L  
as he exits.

GO TO BLACK: FADE UP

T/C. FILM REEL NO. 5. (16m)  
Time:

S.O.F.

Sc. 20.  
INT. RAILWAY PLATFORM (NIGHT)

OLD MOTORS SILENTLY GOING  
ON TRACKS.

Sc. 21.  
INT. PHONE BOX (NIGHT)

CROSS: IS PROMPTING TO HUNT.  
WE DO NOT HEAR WHAT HE  
SAYS.

CRANE.  
Add effect  
of distant  
rub sounds  
music from

13. 5(4)  
100 FEET  
As. Hunter.

Sc. 22  
INT. HUNTER'S OFFICE (NIGHT)

CROSS: Cross, sir.

HUNTER: Cross, why so late.  
It's nearly midnight.

CROSS: It's all gone wrong, sir.

HUNTER: I can hardly hear. You  
sound either mental or drunk.

ROOM B. 1.  
B.C. 1. 2.  
linked chor  
Cross o/v  
phone - di

CROSS: We've lost Lalanka.

HUNTER: What. Repeat that.

CROSS: We've lost Lalanka.

HUNTER: I suggest you return immediately, now perhaps you appreciate just how dangerous Lalanka is.

CROSS: Tomorrow morning, sir?

HUNTER: Not Cross not tomorrow.

CROSS: Callan is still there.. you see Lalanka slipped us at the station and Callan ...

HUNTER: Callan? Callan can take care of himself!

14. 3(D)  
MCU Callan  
  
C.I.D. Man  
out of focus  
Fr. L.

Sc. 23.  
INT. MCC DUNELLY STATION (LIGHT) ROOM 2. 1.

C.I.D. Man: The old boy passed you? SOUND:  
Mural police station at

C.I.D. Man: With a bucket of ashes.

C.I.D. Man: How long before?

C.I.D. Man: Thirty seconds maybe.

15. 2(A)  
MCU C.I.D.  
  
Callan out of  
focus Fr. R.

C.I.D. Man: He was walking the other way?

16. 3(D)  
MCU Callan  
a/b  
CALLAN: His back to the train.  
C.I.D.: Was there anyone else....  
around?
17. 2(A)  
MCU C.I.D.  
A/B  
CALLAN: Around.  
C.I.D.: On either platform?
18. 3(D)  
MCU Callan.  
CALLAN: The other porter was in a  
room making tea.  
C.I.D.: You noticed that?
19. 2(A)  
MCU C.I.D.  
A/B  
CALLAN: The door was open.  
C.I.D.: I see.
20. 3(D)  
MCU Callan  
CALLAN: The man who died. I didn't  
even know he was there.  
TIGHTEN  
Shot.  
to CU  
C.I.D.: You didn't notice him at all.
21. 2(A)  
CU  
C.I.D.  
CALLAN: He just ran out from behind  
the trolley.  
C.I.D.: Ran out?  
CALLAN: As the train was coming.
22. 3(D)  
CU Callan  
C.I.D.: Ran out deliberately?  
CALLAN: Well it looked like it.
23. 2(A)  
CU C.I.D.  
C.I.D.: Did he run out./This is  
very important, Mr. Callan.
24. 3(D)  
CU Callan

CALLAN: I know, I know. But the man's dead. I don't want to....

25. 2(A)  
CU C.I.D.

C.I.D.: Mr. Callan. I'm quite aware the man is dead. I've got to try and find out how and why.

26. 4(B)  
CU Callan.

CALLAN: All right. All right. You asked me to help...I'm trying to help.

27. 1(B)  
CU C.I.D.

C.I.D.: I realize you've had a nasty shock...not many people ever experience violent death.

28. 4(B)  
CU Callan.

CALLAN: No. They don't know how lucky they are.

29. 1(B)  
MCU C.I.D.

As he gets up  
Hold him  
MS R.

C.I.D.: A young man ...tallish... slim..colour of hair not known..possibly wearing belted suede jacket ...mean anything to you?

PAN DOWN  
to  
Callan.

CALLAN: Should it. I'm sorry.

30. 2(A)  
MCU C.I.D.

C.I.D.: This is a description from Mrs. Kent.

31. 3(D)  
CU Callan.

CALLAN: The woman?

C.I.D.: Of a man on the other platform.

CALLAN: Well I must be blind or deaf or both.

32. 2(A)  
CU C.I.D.

C.I.D.: You saw no one... no other person whatsoever?

33. 4(E)  
CU Callan.



34. 2(A)  
TIGHT 2s  
Callan R. f.g.  
C.I.D. b.g.  
CALLAN: Just the man and only  
him for..well how long does it take  
to throw himself under a train?  
I'm sorry I'm drawing conclusions..  
and that's your job. /

C.I.D.: No thank God..Mr.  
Lorrimer's.

CALLAN: Your superior?

35. 3(B)  
TIGHT 2s  
Fav. Callan.  
C.I.D.: The coroner.

CALLAN: Coroner...does that mean..  
that I'll have to testify?

36. 2(A)  
CU C.I.D.  
C.I.D.: I'm afraid so Mr.  
Callan, this is only a preliminary  
questioning/ violent, unnatural  
deaths immediately fall under the  
jurisdiction of the coroner.  
There's bound to be an inquest.

37. 4(B)  
CU Callan.  
CALLAN: When?

C.I.D.: Depends.

38. 1(B)  
CU C.I.D.  
CALLAN: On what? /

39. 4(B)  
CU Callan.  
C.I.D.: They'll let you know  
in good time, sir. You'll be a  
principal witness.

CALLAN: And Mrs. Kent.

C.I.D.: I should think so.

CALLAN: She was there..she  
saw it.

40. 2(A)  
CU C.I.D.

C.I.D.: Unfortunately it isn't  
that simple Mr. Callan.

41. 3(D)  
CU Callan.

CALLAN: And the driver?

42. 2(A)  
CU C.I.D.

C.I.D.: He saw the man just  
for a moment

43. 3(D)  
CU Callan.

A white face ..a blurr in the  
train lights.

CALLAN: It was very dark.  
Probably he -

44. 2(A)  
CU C.I.D.

C.I.D.: Candidly Mr. Callan -  
you think this man took his own life?

45. 3(D)  
CU Callan.

CALLAN: He ran from behind the  
trolley.

C.I.D.: Yes. More or less what  
the driver said.

CALLAN: The woman. Mrs. Kent..  
what did she say?

C.I.D.: That description I read to  
you.

46. 2(A)  
CU C.I.D.

CALLAN: Yes.

On 2 Shot 46

SOUND

C.I.D. is convinced  
that a man of the approximate build, age,  
appearance

47- 3(D)  
CU Callan  
(react)

48- 2(A)  
CU C.I.D.

deliberately pushed the man. She  
insists the man was murdered!

T/C. SLIDE  
"CALLAN"  
End of Part One.

GRAMS.

MUSIC - TEL

FADE VISION

FADE SOUND

1st COMMERCIAL BREAK.

DURING BREAK:

CAMERAS: 1,2,4. - HUNTER'S OFFICE.

BOOM C TO POS. 2 - HUNTER'S OFFICE.

BOOM B. to POS. 2 - KARAS STUDY.

HIGH ANGLE  
Hunter L.  
Papers in Callan's  
hand R. f.g.

Hunter gets up  
CRAB L  
Hold Callan L. f.g.  
Hunter R. b.g.

Sc. 24  
1st HUNTER'S OFFICE (DAY)

BOOK 1. 2.

HUNTER: A prize cock-up!

CALLAN: I still don't know what  
Palanka was doing in Reading in the first place.

HUNTER: All so damned inconvenient.  
This Palanka business is getting  
complicated..messy! What do you  
make of Cross' report?

CALLAN: Very nice, very  
departmental. What was I doing  
stuck in a police station all  
night.

HUNTER: This woman..in your  
estimation...what did she see?

CALLAN: Enough of Cross to give  
a working description..build...  
approximate age...dress...enough.

Coming to 2 on Shot 50.



Hold 2s  
as Callan moves to  
Hunter b.g.

HUNTER: And the....incident?

CALLAN TIGHTENS AT HUNTER'S EUPHEMISTIC  
USE OF THE WORD 'INCIDENT'.

CALLAN: Just the climax.

HUNTER: A Freudian slip Callan?

CALLAN: What?

HUNTER: Your choice of word.

CALLAN: She saw the victim....

HUNTER: (CORRECTS HIM) An accident  
Callan.....'victim' has certain connotations.

CALLAN: She was very shaken.

HUNTER: Understandable in the  
circumstances. /

50. 2(B)  
TIGHT 2s  
Fav. Callan.

CALLAN IS DELIBERATELY CRUDE.

CALLAN: Sick. She was sick.

HUNTER: That sort of detail we can  
dispense with.

CALLAN: Two hours later she was still  
white and shaking. /

51. 4(C)  
MCU Hunter.

HUNTER: Good. /

52. 2(B)  
A/B Callan.

CALLAN: If you don't mind my saying so,  
sir - you' are a bit of a bastard. /

52. 4(C)  
A/B Hunter.

54. 2(B)  
MCU Callan.

HUNTER: Put down your banner  
Callan. she was in a state of  
near hysteria ...am I right?

CALLAN: Yes.

55. 4(C)  
MCU Hunter.

HUNTER: Shaking...crying...  
being ill?

56. 2(B)  
MCU Callan.

CALLAN: She was vomiting, sir.

57. 4(U)  
V. TIGHT 2s  
Fav. Hunter.

HUNTER: Then her account of what  
she saw...or rather what she thought  
she saw...particularly the implication  
of homicide...must become a reality?

58. 2(B)  
MCU Callan.

CALLAN: Maybe.

HUNTER: And from what you have said  
about your own emotions...

59. 4(C)  
MCU Hunter.

CALLAN: Lies.

HUNTER: Explanation...

60. 1(C)  
MCU Callan.

CALLAN: I missed my vocation, what  
a performance...made a clear but  
simple reconstruction of the...  
'incident'...of course, with  
certain omissions in cast....

As he moves to b.g.  
DEVELOP INTO  
2s

Callan L.  
and Hunter R.

HUNTER: If Gross hadn't ....

CALLAN: 'If'....'if' ...that's  
a very big word sir..if that poor  
sod had stayed at home..if Islenka  
had gone to Birmingham..if you had  
let me handle him on my own

CALLAN: (CONT'D.) ...if Gross had never been born....if!

HOLD  
2s

HUNTER: Cross feels as bad about it as you do.

CALLAN: Does he...does he really, I wonder.

HUNTER: What's that supposed to mean?

TIGHTEN  
2s

CALLAN: From reading his report and then listening to you it sounds like the (HE SCREWS HIS FACE IN DISGUST AT THE WORD) 'incident'....what a nasty little word that is....has already been filed under miscellaneous.

HUNTER: You're not being very discreet Callan.

HOLD  
Callan as Hunter moves R.

CALLAN: Oh but I was the model of discretion there pouring out my perjury.

61.

2(C)  
2s  
Callan b.g.  
Hunter f.g.

HUNTER: This C.I.D. Man....he believed you?

CALLAN: More than Mrs. Kent....that's what you want isn't it?

TIGHTEN  
2s

HUNTER: And the driver corroborated your story.

CALLAN: He didn't see Cross....again what you want.

CALLAN: Talk of the devil -  
where's Cross now?

62.

1(E)

2s

Fav. Hunter b.g. R.  
Callan f.g. l.

HUNTER: Palanka clipped him.

CALLAN: I gathered that.

CALLAN: (Mimics Porter's) Horrible -  
horrible business.

63.

2(C)

MCU Callan.

HUNTER: What?

CALLAN: There was an old porter -  
deaf as a door - that's all he kept  
saying 'horrible business'. Christ  
how right he was. Any coffee?

64.

1(E)

MCU Hunter.

HUNTER: No.

65.

2(C)

MCU Callan.

CALLAN: Oh, erring.

66.

1(E)

MCU Hunter.

Coming to 2 on Shot 67.



- HUNTER: The range and complexity of Mr. Palanka's activities are only just beginning to percolate down from the senior gentlemen./...intimidation....abduction
67. 2(C)  
MCU Callan. ....at least four killings...you know about
68. 1(E)  
MCU Hunter. Karas?
69. 2(C)  
MCU Callan. CALLAN: We were careless.
70. 1(E)  
MCU Hunter. HUNTER: If Palanka isn't dealt with, and soon....there will be a lot of one way tickets to Prague.
71. 2(C)  
CU Callan. CALLAN: Go home or die.
72. 1(E)  
CU Hunter. HUNTER: Crude but effective./...I'm going to use Karas.
73. 2(C)  
CU Callan. CALLAN: Palanka thinks he's dead.
- HUNTER: Then he's in for a surprise that should bruise his eastern european ego.
74. 1(E)  
CU Hunter CALLAN: The tiger and the goat. /
- HUNTER: Poetic Callan.
- CALLAN: Does Karas know he's going to be crippled bait?
75. 2(C)  
CU Callan. HUNTER: Yes. /
- CALLAN: Palanka's really slipped up there. /
76. 1(E)  
CU Hunter.

HUNTER: Let's hope his professional pride gets the better of his discretion.

CALLAN: It could work

77.

2(E)  
CU Callan.

HUNTER: It must work, how good is Blake Miller?

CALLAN: He's good sir.

HUNTER: That's why I want you with Greens.

78.

1(E)  
CU Hunter.

CALLAN: Is it about the insect?

HUNTER: Yes, the insect.

79.

3(P)  
W.S.  
Karas dictating  
f.g.  
Mrs. Karas typing  
b.g.

Sc. 25.  
INT. KARAS'S STUDY. (MORNING)

BOOM B. 2.

Hold Karas as he wheels himself left.

GRIND.  
Distant  
Traffic.

KARAS: IS DICTATING & READING IN GREEK.

80.

4(E)  
W.S.  
Cross.  
TIGHTEN SLOWLY TO MS as he puts book down. Looks to window and takes up another book.

Sc. 26.  
INT. ANTE ROOM (MORNING)

BOOM D. 1.  
GRIND. A/V  
and  
Distant P:  
engine sir

Q.  
FRONT  
DOOR  
BELL.

81.

2(D)  
W.S.  
Karas f.g. L.  
Mrs. Karas b.g. R.

On 2 Shot 81.

-31-

SOUND.

Sc. 27.

INT. KARAS' STUDY ( MORNING )

BOOM B. 2.  
GRASS A/E.

Cross enters b.g.  
TIGHTEN AND HOLD  
Mrs. Karas and  
Cross R to door.

MRS. KARAS: Coming. Coming.

82. 3(E)

MS  
Hold Mrs. Karas  
and Cross 3 soft  
to door. Knocks  
Cross f.g. R. on door  
Mrs. K. L. before  
opened.

Sc. 27(a)

INT. KARAS' HALL ( NIGHT )

BOOM A. 4.

As Callan  
enters  
HOLD  
Cross f.g.

MRS. KARAS: Ah, it's Mr. Callan.

CROSS: Good evening Mr. Callan.

Let them all  
exit Fr. L.

CALLAN: Good evening Mr. Cross.

MRS. KARAS: It's Mr. Callan,  
Otto.

83. 2(E)

W.S.  
Karas f.g.  
Callan, Cross,  
Mrs. K. b.g.  
HOLD  
Karas as he  
starts dictating  
machine.

Sc. 27(b)

INT. KARAS' STUDY (LIGHT)

BOOM B. 2.

MR. KARAS: Good evening.  
Mr. Callan.

CROSS: Would you excuse us.

84. 4(E)

2s  
Cross and  
Callan.

KARAS: Of course, of course.

Sc. 28.

INT. ANTE ROOM (NIGHT)

RECORD ON  
DAY. Mr.  
Karas dict  
ing to pla  
in b.g. of  
this scene

Coming to 1 on Shot 85.

-32-

CROSS: Look - about last night.

CALLAN: Hunter showed me your report.

CROSS: Who was he?

CALLAN: I don't know -  
Do you know I don't know his name.

CROSS: Perhaps it's better that way - less personal.

CALLAN: Filed under miscellaneous.

CROSS: What?

CALLAN: You wouldn't understand.

CROSS: Why did you stay?

CALLAN: There was another witness..

85. 1(D)  
MCU Cross

CROSS: What?

CALLAN: A woman..I had to cover for you.

CROSS: But..did she?

CALLAN: Hunter will fill you in.. tomorrow...

CROSS: I nearly had him..if that stupid -

86. 4(E)  
MCU Callan(react)

Coming to 1 on Shot 87.

87.

1(D)

MCU Cross.

CROSS: So what now?

88.

4(E)

2s

Cross f.g. l.

Callan R.

CALLAN: We wait for Palanka.CROSS: You think he'll come?CALLAN: He'll come.CROSS: Always so sure.CALLAN: That's right.CROSS: Why?CALLAN: Because he's young and arrogant...got to prove something.. like you Cross.

89.

1(D)

MCU Cross

CROSS: It was an accident.

90.

4(E)

MCU Callan

As he goes to door

PAN L

to 2s

Cross f.g. l.

ASSEM-  
BLY  
EDIT.CALLAN: No ..no ..no you must get it right. It was just an 'incident'. When I find out who he was I'll let you know who you ...incidentally killed.STOP TAPE: CAMERA REPOS.

CALLAN REPOS.

91.

4(F)

W.S.

table and bottle

f.g.

Callan b.g.

KNOCK  
ON DOOR.

PAN CALLAN

to door l. and  
back to table.Lonely enters  
2s l.

Sc. 29.

INT. CALLAN'S ROOM (NIGHT)CALLAN: Lonely?LOVELY: Mr. Callan? Having a party?CALLAN: A one man wakeLOVELY: Don't like the sound of that... morbid that isBOOM A. 2.GRASS.Distant S  
atmos.and  
Distant  
jet.



CRAB R  
Hold 2s  
As Callan sits.

CALLAN: There's a glass over  
there - that's enough.

LONELY: How are  
things Mr. Callan?

CALLAN: Things L\_nely...things are things  
are things are things...

LONELY: Oh dear, was he a friend?

CALLAN: Who?

LONELY: Whoever it is that's not any  
more like.

CALLAN: I don't even know his name.

LONELY: .... Well then.

CALLAN: 'Well then', maybe  
you're right.

LONELY: You wanted something Mr. Callan?

CALLAN: You are perceptive aren't you -  
very perceptive.

92. 3(F)  
O/Shoulder  
Lonely - photo  
of Palanka.

LONELY: Foreign?

TIGHTEN TO CU  
photograph.

CALLAN: Right.

LONELY: Always tell..something about the  
eyes...the set of the eyes...Pollak?

CALLAN: Close...Czech.

LONELY: Same thing.

CALLAN: There's an address and 'phone number on the back.

93. 1(L)  
MCU Lonely.

CALLAN: You free for the next few nights?

LONELY: (CAUTIOUSLY) Depends...I was thinking of going fishing.

94. 3(F)  
MCU Callan.

CALLAN: (LAUGHS) Fishing?

95. 1(L)  
MCU Lonely (reaction)

96. 3(F)  
A/B Callan  
laughing.

LONELY: It's a sort of hobby.

97. 1(L)  
MCU Lonely.

CALLAN: Don't worry...it's an eyes and ears job.

98. 4(F)  
2s  
Lonely l.  
Callan R.

LONELY: (WAVES PHOTOGRAPH) This geezer?

CRAB R  
Fav. Lonely.

CALLAN: He's going to be around that place soon...I want to know when to expect a visit...bake a cake.

LONELY: But Mr. Callan...won't your friends?

CALLAN: One little 'phone call...no bother...no fuss...if you spot him you 'phone me, you scarpaper...all right?

LONELY: And he's a nightingale?

CALLAN: Loves the dark.

LONELY: It's the eyes...always tell you know.

99. 3(F)  
MCU Callan.

CALLAN: Fishing!

100. 2(C)  
CU Photos  
and Hunter's  
hands. (O/shoulder  
Hunter)

30. INT. HUNTER'S OFFICE, DAY.

BOOK C. 2

Held shot as  
Hunter looks  
through photos.

HUNTER: You're doing days?

CROSS: Callan prefers the night thank goodness.

HUNTER: Who's there now?

CROSS: Farrow and Martin...I said I'd be about an hour.

HUNTER: No hint of 121-001?

CROSS: One false alarm.

PAN UP TO CROSS.

HUNTER: How did Karas take it?

CROSS: He laughed.

HUNTER: Good.....Has Callan said any more about that Reading business.

CROSS: Hasn't mentioned it again ...but

101. 1(E)  
MCU Hunter.

HUNTER: I hate hesitant answers.

If you've got anything to say, say it, but wha

102. 2(C)  
MCU Cross.

CROSS:

pre-occupied.

HUNTER: Too damn right...it's worrying.

CROSS: When is the inquest, Sir?

103. 1(E)  
MCU Hunter.

104. 2(C)  
MCU Cross.

HUNTER: We haven't heard /...there's nothing  
to stop the coroner holding it any time.

CROSS: Are you involved, Sir?

105. 1(E)  
CU Hunter.

106. 2(C)  
CU Cross

107. 1(E)  
CU Hunter.

108. 2(C)  
CU Cross.

HUNTER: The most important single thing about  
this section is its anonymity Cross./...this  
has to be maintained at all cost./...I'm just  
praying that Callan doesn't get...temperamental.

CROSS: From the look on his face the pain  
is bad...an attack of conscience.

109. 1(E)  
CU Hunter.

110. 2(C)  
CU Cross.

HUNTER: If he can just get through the  
inquest without involving the Department...  
I don't want to use pressure./...the fewer  
people that know about this the better.

CROSS: Was there anything in the papers, sir?

111. 1(E)  
CU Hunter.

112. 2(C)  
CU Cross.

HUNTER: A couple of paragraphs in a  
national late edition...small feature,  
pictures of wife and children in the local.

CROSS: The women's story...was that mentioned?

113. 1(E)  
CU Hunter.

114. 2(C)  
CU Cross.

HUNTER: Apparently she's had a nervous  
collapse.

CROSS: Well then....I can't see what  
Callan is brooding about..it can't be  
anything but an open and shut suicide.

On 2 Shot 114.

-39-

SOUND.

115. 1(E)  
CU Hunter. HUNTER: Sometimes, James, you  
delight me.
116. 2(C)  
CU Cross. CROSS: Sir?
117. 1(E)  
CU Hunter. HUNTER: So young and so insensible.
118. 2(C)  
CU Cross.
119. 1(E)  
CU Hunter. CROSS: Not insensible sir.  
Just aware of the problems of  
emotional involvement
120. 2(C)  
CU Cross. we're a bit like surgeons sir...
121. 1(E)  
CU Hunter. HUNTER: Elucidate, I'm fascinated.
122. 2(C)  
CU Cross. CROSS: When You're dealing with  
life and death a touch of  
callousness can sometimes be a  
virtue.

---

STOP TAPE: CAMERAS REPOS.

---

T/C. FADE UP:  
FILE INSERT NO. 6. (16 m )  
Timing:

S.O.F.

Sc. 31.  
EXT. LONDON SQUARE (NIGHT)

LONELY IS LURKING OUTSIDE  
KARAS' FLAT. LOOKING FOR  
PALANKA.

---

GO TO BLACK: FADE UP STUDIO.

123. 1(N)  
Callan f.g. Sc. 32/33.  
INT. KARAS' STUDY (NIGHT)  
MRS. KARAS: Darling, it's  
getting very late.

BOOM B. :  
GRAYS.  
Distant  
traffic.  
London S:

Coming to 2 on Shot 124.



KARAS: I'm not tired.

MRS. KARAS: Some tea Mr. Callan?

TIGHTEN TO  
Callan.

CALLAN: Thank you. How is the book  
coming?

124.

2(E)

PROFILE 2s

Mrs. K. f.g.

Karas b.g.

KARAS: Slowly Mr. Callan, slowly.

Obituaries are always painful, a  
testament to the death of one's  
country, one's culture even more so.

MRS. KARAS: Otaker, Mr. Callan doesn't  
want to hear such things.

125.

1(F)

MCU Callan.

KARAS: I'm sorry.

CALLAN: No, no please.

126.

4(H)

O/shoulder Callan

R.

Mrs. K. and Mr. K. 1.

KARAS: I haven't long to live.

TIGHTEN TO  
KARAS.

MRS. KARAS: Otaker.

KARAS: Even if you stop balanka ..

I must finish my book, that is all that's  
important. The rape of Czechoslovakia, Mr  
Callan, must not be forgotten. Not like  
Hungary was. It marks a crucial moment  
in history, a great power retreating from  
humanity, plunging towards irrationality,  
prejudice, fear and gangsterism.

127.

3(P)

MS Mrs. K.  
(reaction)

128.

1(F)

MS Callan  
(reaction)

129.

4(H)

A/B Karas.

KARAS: (cont'd) Forgive me.  
The beginning of the end of the  
Soviet system. This contains a  
passionate indictment by over thirty  
internationally recognised Czechs  
- this is more than a book Mr. Callan -  
it is a political bomb. I'm going to  
dedicate it to Palanka...a living  
proof of the degeneracy of what, to me,  
might have been Utopia!

130. 1(F)  
MCU Callan.

CALLAN: (PAUSE) All countries  
have their Palankas...all  
governments.

131. 2(E)  
2s  
Mrs. E. f.g.  
Karas b.g.

KARAS: A necessary evil perhaps?

132. 1(F)  
A/B Callan.

CALLAN: I suppose so..I suppose  
that's what they tell themselves...  
maybe they're right.

133. 4(H)  
2s  
Callan f.g. R.  
Karas b.g. 1.

KARAS: I am not a naive man, Mr.  
Callan....I have traveled  
extensively. I have seen many countries.  
I am quite aware of the veneer of  
democracy in some of them, to a certain  
degree in your own country. The power  
of central government, their passion  
for security...secrecy..which no  
doubt often demands an expedient,  
anonymous death.

134. 2(E)  
MCU Callan.

As Callan gets up  
LOOSEN  
Hold him 1  
as he moves to  
window.

CALLAN: This is very good.

MRS. KARAS: Another glass?

CALLAN: No thank you.

HOLD 2s  
Mrs. K. f.g.  
Karas b.g.

135. 1(F)  
MS Callan. KARAS: You are a lonely man Mr. Callan.

136. 2(F)  
A/B Callan. KARAS: Yours is a difficult  
occupation..sometimes a very  
unhappy one?

137. 1(F)  
MCU Callan. CALLAN: It has its moments.

STOP TAPE: CAMERAS REPOS.  
CALLAN REPOS.

S.O.F.

13 FILL INSERT NO. 7 34. EXT. LONDON SQUARE.(NIGHT.)T/CINE  
Timing:

AGAIN WE SEE LONELY EARNING HIS BONUS. THERE  
IS A FENCED GARDEN IN THE CENTRE OF THE SQUARE.  
LONELY MOVES AROUND THE PERIMETER NOT KNOWING  
THAT HE IS BEING WATCHED BY PALANKA WHO IS HIDDEN  
IN THE GARDENS. LONELY STOPS BY A STREET  
LIGHT, TAKES A WADGE OF UNGAINLY SANDWICHES  
FROM HIS RAINCOAT POCKET, UNWRAPS ONE AND RAMS  
IT IN HIS MOUTH HUNGRILY, THEN HE TURNS  
AND IS LOST IN THE DARK. PALANKA LOOKS UP  
AT THE APARTMENT WINDOW AND SMILES CONFIDENTLY  
TO HIMSELF.

GO TO BLACK: FADE UP STUDIO.

138. 1(J)  
O/shoulder Callan  
to MCU of him in  
mirror.

35. INT. CALLAN'S KITCHEN (DAY)

BOOM C.1  
BOOM A.

On 1 Shot 138.

KNOCK.

-43-

SOUND.

Callan is shaving  
as he hears  
knock on door.

CALLAN: Yes?

GRALS.

Street Ext.  
Atmos.  
children  
playing.

HOLD HIM TO DOOR.  
ZOOM IN TO  
see boiling kettle.

C.I.D. MAN: (O/SHOT) Mr. Callan?

CALLAN: Who is it?

C.I.D. MAN: Inspector Kyle....  
Reading C.I.D.

139.

4(J)

W.S.

PAN Callan to door  
l.

35(a)

INT. CALLAN'S LIVING ROOM ( DAY)

THEN PAN L  
hold C.I.D. Man  
to table.

CALLAN: (UNLOCKS DOOR AND OPENS IT)  
I've ...I've just got up.....

C.I.D. MAN: Soory...I'd have called  
later ..but I've only got one day  
in Lond...back this evening.

CALLAN: Come in. Sit down...  
I'll just finish.

140.

2(F)

MCU Callan f.g.  
cheaving.

C.I.D. Man steps  
into shot b.g.  
2s  
Callan R. Man L.

35(b)

INT. CALLAN'S KITCHEN (DAY)

C.I.D. MAN: Late night?

CALLAN: Sort of.

C.I.D. MAN: I've got a few more  
questions Mr. Callan.

Coming to 1 on Shot 141.

-43-

CALLAN: Couldn't you have  
'phoned .....you've got my  
number?

C.I.D. MAN: You can't interrogate on a  
telephone?

141. 1(J)  
2s  
o/shoulder C.I.D.  
fav. Callan.

CALLAN: (QUICKLY) Interrogate?

C.I.D. MAN: Just a few points to clear away.

142. 2(F) (As he turns)  
A/B 2s.

CALLAN: (SHAVING) They must be important?

C.I.D. MAN: I think so.

CALLAN: What was his name?

C.I.D. MAN: It was in the papers.

CALLAN: I try very hard not to read them...  
too depressing.

C.I.D. MAN: Arlen...Thomas Arlen, married...  
three kids.

CALLAN: Unusual name.

C.I.D. MAN: So is Callan...they even sound  
a bit alike.

As Callan exits l.  
Hold  
C.I.D. Man.

CALLAN: A bit.

143.

1(J) (C. moves to stove) How can I help you?  
MS Callan  
by stove  
C.I.D. Man  
enters to  
2s  
right.

C.I.D. MAN: (ABRUPTLY) What were you doing  
in heading?

CALLAN: Visiting.

C.I.D. MAN: Who?

CALLAN: Does it matter?

C.I.D. MAN: Perhaps.

CALLAN: A friend.

C.I.D. MAN: Just a friend.

CALLAN: That's right.

TAKES A SMALL NOTEBOOK AND PENCIL  
FROM AN INSIDE POCKET.

PAN DOWN  
to Callan's  
breakfast.

C.I.D. MAN: Could I have his name and  
address?

PAN UP  
as Callan  
moves to  
b.g.

CALLAN: No.

C.I.D. MAN: Any reason?

CALLAN: Several.

C.I.D. MAN: A routine question.



CALLAN: But not a routine answer?

C.I.D. MAN: Your  
privilege Mr. Callan.

CALLAN: Anyway...who said it was a man.

HOLD CALLAN  
to door b.g.  
As he goes out l.  
HOLD C.I.D. MAN.

144. 3(F)  
MS Callan  
sitting down to  
breakfast.

Sc. 35(c)  
INT. CALLAN'S LIVING ROOM (DAY)

145. 4(J)  
MS C.I.D. Man  
PAN HIM L  
he sits to  
2s  
Callan R. f.g.  
Man l. b.g.

C.I.D. MAN: Mrs. Kent's story worried me.

CALLAN: It worried me.

C.I.D. MAN: I've got a statement from  
a bus conductor. A man answering the  
description she gave got on his bus at  
Felton...got off at the station...about  
two minutes before the train.

146. 3(F)  
2s  
O/shoulder C.I.D. Man  
Fav. Calln.

CALLAN: I was on that bus...I didn't see  
him.

C.I.D. MAN: That's odd...the conductor  
swears he got on at the same stop as you.

147. 4(J)  
MCU C.I.D. Man.

CALLAN: He must be very observant.

148. 3(F)  
MCU Callan.

C.I.D. MAN: He is, could even describe  
the other passengers at that stop...  
a young bloke in a flying jacket, a boy  
saying goodbye to his girl, another man  
jumped on as it was pulling way.

149. 4(J)  
MCU C.I.D. Man.

You got on first.

150. 3(F)  
MCU Callan.

151.

4(J)

TIGHT 2s  
C.I.D. MAN 1.  
Callan R. f.g.  
eating.

CALLAN: Did he say what kind of fillings  
I have in my teeth?

C.I.D. MAN: Do you still deny/<sup>any</sup> knowledge of this  
man?

CALLAN: Deny...I don't deny anything...I saw  
a man fall under a train...I didn't see anyone  
push him, bash him, get on or get off a bus.

C.I.D. MAN: 'Fall'?...you said 'ran' threw  
himself' when we first met.

TIGHTEN TO C.I.D.  
MAN  
As he fumbles in  
briefcase.

CALLAN: I saw no other man.

152.

3(F)

MCU Callan  
looking at watch.  
FULL OUT  
TO TIGHT 2s  
Fav. Callan and  
pipe in  
C.I.D. Man's hand.

C.I.D.: HE UNCLIPS HIS BRIEF CASE AND TAKES OUT  
THE DEAD MAN'S PIPE WRAPPED IN A POLYTHENE BAG.  
HE SHOWS IT TO CALLAN.

C.I.D. MAN: I found this.

CALLAN: Arlen's?

C.I.D. MAN: I'm glad you remember his name.

CALLAN: He smoked a pipe.

C.I.D. MAN: On the platform under the trolley...  
several feet away from the edge of the platform.

CALLAN: So?

TIGHTEN TO  
PIPE AND  
CALLAN MCU.

C.I.D. MAN: Doesn't it seem strange to you Mr.  
Callan that anyone contemplating suicide should  
be smoking a freshly packed pipe?

153. 4(J)  
MCU C.I.D. Man. CALLAN: What about these women that go and have their hair done before shoving their heads in the oven?
154. 3(F)  
MCU Callan and pipe f.g. C.I.D.MAN: All right...question two, if he ran and threw himself in front of the train why didn't we find this somewhere on the track.. like the rest of him.
155. 4(J)  
MCU C.I.D. MAN CALLAN:I don't know...I don't know.
156. 3(F)  
CU Callan. C.I.D.:MAN: Let me put it another way if he was pushed...
157. 4(J)  
CU C.I.D. MAN. CALLAN: He wasn't!
158. 3(F)  
CU Callan and pipe  
PAN UP  
as he gets up.  
PAN L TO C.I.D. MAN  
as Callan exits R. C.I.D. MAN: ..... Bear with me...please... If he was put a the pipe might easily have slipped from his mouth?
159. 1(J)  
MS Callan  
washing up. CALLAN: I saw no one...not even Arlen until it happened.
- C.I.D. MAN  
enters to  
2s.  
HOLD CALLAN  
as he moves l. Sc. 35(d)  
INT. CALLAN'S KITCHEN (MORNING) BOOK.
- C.I.D. MAN: Mrs. Kent has been quite ill.
- CALLAN: I'm sorry.
- C.I.D.MAN:We requested Mr. Lorrimer to postpone the inquest until she has recovered sufficiently to appear.
- CALLAN: When might that be?

C.I.D. MAN

HE PUSHES THE CARD OUT IN FRONT OF CALLAN'S  
FACE. IT IS A VERY GOOD POLICE IDENTIKIT  
PICTURE OF CROSS.

As Callan turns  
PAN R AND TIGHTEN  
TO  
CU IDENTKIT OF  
CROSS.

C.I.D. MAN: Are you certain you didn't  
see this man?

GRANS.

T/C.

SLIDE.

"CALLAN"

End of Part Two.

END OF PART TWO

THEME MUS

FADE VISION

FADE SCENE

2nd COMMERCIAL BREAK.

DURING BREAK:

CAMERAS: 1,2,3,4, REPOS TO - HUNTER'S OFFICE.

BOOM C. to POS. 2 - HUNTER'S OFFICE.

PANELOFF T/C SILENCE

PCARLANT PART THREE  
CELESTION.

STINE BUS

160. 1(H)

TIGHT MS.

Profile

Hunter.

Sc. 36.

INT. HUNTER'S OFFICE: (DAY)

BOOM C. 2

HUNTER: A Sherlock Holmes conductor  
and a conscientious policeman... that's  
all we needed.

161.

4(K)

TIGHT MS

profile Callan

CALLAN: Any good copper checks out  
information, however improbably,  
Kyle is obviously a good copper.

162.

1(H)

TIGHT MS

Profile Hunter.

HUNTER: He's on his way back to  
Reading.

CALLAN: He said this evening.

HUNTER: I didn't want the Department  
involved.

163.

2(C)

TIGHT MS Callan

HOLD AS HE  
STANDS UP TO L/A.

CALLAN: The Department is  
involved, right u to its  
pale blue lock... what did you expect  
that no one would follow up Mrs.  
Kent's story. When is it going to  
get through to you that I'm in  
dead trouble.

164.

3(G)

MCU Hunter

HUNTER: An accident.

165.

2(C)

T. MS Callan

CALLAN: Why don't you go and tell that to the  
coroner ..... tell that to his  
and kids. We're very sorry  
you see but we were after this other man.

166.

3(G)

MCU Hunter

SC

He stands up  
hold 2s.

HUNTER: You've been around long enough to know that this section can function as it does primarily because few people know we exist, I do not intend to widen that social circle Callan.

167. 2(C)  
T. MS Callan  
Hunter R.  
out of focus.

CALLAN: We're trained to treat people like numbers, ciphers, dispensable, indispensable, red file, blue file, white file, yellow file....

168. 3(G)  
TIGHT 2s  
Fav. Hunter.

HUNTER: That's the only way we can work.

CALLAN: All in the public interest?

169. 2(C)  
MCU Callan.

HUNTER: In the end...you.

CALLAN: So what about my bloody interest. If I'm cooped for perjury you won't want to know. We're all so hung up on this bloody system we're becoming numbers ourselves...

170. 3(G)  
MCU Hunter.

171. 2(C)  
MCU Callan.

bloody zombies!

172. 3(G)  
MCU Hunter.

HUNTER: You're the best man in this section Callan, probably the best we've ever had, but for one thing, you were re-assigned because of over-involvement.

173. 2(C)  
CU Callan.

CALLAN: Because I showed a normal human emotion, sir.

174. 3(G)  
CU Hunter.

HUNTER: Exactly.

175. 2(C)  
CU Callan(react)

176. 3(G)  
CU Hunter(react)

177. 4(K)  
TIGHT MS Callan

CALLAN: what do we do?



178. 1(H)  
T. MS Hunter profile. HUNTER: Put a call through to C.S. Rutherford  
Special Branch, Reading. INTERCOM.
179. 4(K)  
MCU Callan  
profile. this is a priority call so hurry it  
along.  
CALLAN: A quick gag job?
- HUNTER: In the interests of  
national security.
180. 1(H)  
MCU PROFILE HUNTER. CALLAN: Naturally.
- HUNTER: If it ever leaked out that  
we invoked a top security restraint  
in this case it could lead to a press  
orgy, even a public enquiry, the boy  
scouts at Bitchall would have a field day.
181. 2(C)  
CU Callan.
182. 3(G)  
CU Hunter. CALLAN: "Not about the Coroner?"
- HUNTER: You're on your own there Callan.
183. 2(C)  
CU Callan. CALLAN: Too right I am.
184. 3(G)  
CU Hunter. HUNTER: If we so much as approached  
the coroner it could be very dangerous  
and I don't want to take that degree of risk.
185. 2(C)  
CU Callan. CALLAN: So... I'm on my own.
- HUNTER: It's the only way.
186. 3(G)  
CU Hunter. CALLAN: Perjury isn't my speciality.
187. 2(C)  
CU Callan. FROM: HUNTER: Rutherford ... Hunter, you have a  
C.I.D. Officer Lyle.. Inspector Lyle....
- ASSEMBLY  
EDIT.

STOP TAPE: CAMERAS REPOS.  
CALLAN RE: CS.

188. 4(D)  
CU magazines  
HOLD  
as lonely throws  
in boots,  
knife and tin  
As he takes  
magazine  
PAN R AND HOLD  
HIM as he puts  
tin of condensed  
milk on bed.
- Sc. 37.  
INT. LONELY'S ROOM (DAY)
- BOOM A.5.  
CRANKS.  
Atmos.  
distant  
traffic an  
factory  
whistle.
189. 3(H)  
MS Callan in  
door.  
  
As he bangs door.
190. 1(G)  
MS Lonely.
- LONELY: Jumping Judas!
191. 3(H)  
MS Callan
- CALLAN: I thought you were  
an atheist?
192. 1(G)  
TIGHT MS  
Lonely.
- LONELY: Not me Mr. Callan...I  
got lots of books.
193. 3(H)  
LOW ANGLE  
TIGHT MS  
CALLAN.
- CALLAN: He keeps a lovely  
table.

194. 4(D)  
HIGH ANGLE  
o/shoulder Callan  
Fav. Lonely.
- CALLAN: (HAS TO SMILE) A real library leech  
eh mate?
- LONELY: I don't know about that.
- CALLAN: (SERIOUSLY) It sounded urgent?
- LONELY: My note?
- CALLAN: (PATIENTLY) What else?
- LONELY: I'phoned twice.
- CALLAN: So I'm here.
- LONELY: It's a bit embarrassing.
195. 3(H)  
MCU Callan.
- CALLAN: You want me to turn round.
196. 4(D)  
HIGH ANGLE  
O/shoulder Callan  
Fav. Lonely.
- LONELY: No Mr. Callan serious .... I've been  
watching that gaff six nights now.
- CALLAN: No sign?
- LONELY: That's just it ...I haven't seen him  
but .... but .... I know you'll laugh.
197. 3(H)  
LOW ANGLE  
MCU Callan.
- CALLAN: Try me.
198. 4(D)  
HIGH ANGLE  
MCU Lonely.
- LONELY: I know he's been/round .... two or three  
times I've had this sort of feeling.....
199. 3(H)  
PAN UP with mug  
to Callan MCU.
- CALLAN: (FINGERING SOME OF LONELY'S BOOKS)  
It's all this advanced reading you do.
200. 4(D)  
HIGH ANGLE  
MCU Lonely.
- LONELY: (SERIOUS AND CONCERNED) Mr. Callan ....  
I'm telling you .... he's around .... and all I  
can say is you watch yourself with this one ....
201. 3(H)(As C. sits)  
TIGHT 2s  
Fav. Callan.

CALLAN: Can you last it out till  
the end of the week?

LOVELY: If you think it's any good.

202.

4(D)

TIGHT 2s

Fav. Lovely.

CALLAN: Thanks. / Lovely.

LOVELY: Yes, Mr. Callan?

203.

3(H)

TIGHT 2s

Fav. Callan.

CALLAN: Wouldn't eat that rate,  
give you heart burn.

204.

4(D)

MCU Lovely (react)

205.

2(G)

CU Cross' 6m.

P/B TO W.S.

Cross f.g. Karas b.g.

CRAB I. HOLD

CROSS

to windows and

Karas f.g.

As phone rings

PAN TO KARAS -

TIGHTEN AND HOLD

Cross MCU as he

answers the phone.

Sc. 38.

INT. KARAS'S ROOM (DAY)ROOM B.2.

KARAS: Karas speaking.

ROOM C.2.

HUNTER: May I speak to  
Cross? (O/V)

Hunter on  
phone o/v.

KARAS: Just a moment. Mr. Cross.

CROSS: Cross.

HUNTER: Is anything happening?

CROSS: No Sir, nothing..I'm  
beginning to wonder if he's in London  
at all.

ASSEMBLY  
EDIT.

STOP TAPE. CAMERAS REPOS..

206.

3(J)

O/shoulder Leach  
trying door. As he  
turns PAN UP TO O/S  
2s

Leach (back to cam)  
Callan b.g. 1.

Sc. 39.

INT. LANDING OUTSIDE CALLAN'S FLAT (DAY)ROOM A. 1.CRAMS.

Dist. Traf

Door bangi

Children

playing.

LEACH: Mr. Callan?

Hold 2s

CALLAN: You wanted something?LEACH: My name is Leach, Leach and Copely,  
Reading .... Mrs Arlen's solicitor's.CALLAN UNLOCKS THE DOOR.

BOOM A.

PAN R INT.CALLAN: Can you prove that? You better  
come in.

207.

1(L)

W.S.

Leach and Callan.

Hold Callan to fire

f.g. R.

Leach b.g.

Sc. 39(a)

INT. CALLAN'S LIVING ROOM (DAY)

BOOM A. 1

B.3.

Atmos contCALLAN: How is Mrs Arlen?LEACH: Very distressed .... we're worried about  
her.CALLAN: I'm sorry.

209.

4(N)

MS leach.

As he moves R.

PAN R HOLD 2s

Fav. Callan.

LEACH: Mr. Callan .... I know this is an  
imposition but I felt I must come to see you.CALLAN: Sit down.LEACH: It's difficult to know how to put it.CALLAN: Try simple sentences so we both know  
what we're talking about.

209.

1(L)

TIGHT 2s

Fav. Leach.

LEACH: You were the principal witness at Tom's  
death.CALLAN: And Mrs Kent.

- TIGHTEN TO  
CU Leach.
- LEACH: Mrs Kent is very (TACTFULLY) .....and  
confused ..... (PAUSE) ..... Mrs Arlen quite  
simply cannot accept that her husband could  
ever take his own life, I've known him for  
twenty years and I can't believe it even  
remotely possible ..... Couldn't you have  
been mistaken ... apparently it was very dark  
210. 4(N) CU Callan (react) .... are you sure he wasn't ill or slipped or  
something?  
211. 1(L) CU Leach. /  
212. 4(N) CALLAN: (EVASIVELY) I just told the police what  
CU Callan. I saw.  
213. 1(L) CU Leach /  
LEACH: But it must have happened so.....  
swiftly?
214. 4(N) CALLAN: I'm sorry Mr Leach ... believe me  
CU Callan. I don't like this any more than you, but there  
it is.
215. 1(L) /  
TIGHT 2s  
Fav. Leach  
TIGHTEN TO CU.  
LEACH: To be quite honest with you Mr Callan  
(LEACH IS EMBARRASSED) ..... perhaps I shouldn't  
be here at all .... before the inquest .... we  
have a problem. Mr Arlen was well insured but  
the policy is an old one with a very severe  
"self destruction" clause.
216. 4(N) /  
CU Callan.  
CALLAN : That means?
217. 1(L) /  
CU Leach.  
LEACH: If the coroner gives a suicide verdict  
it's more than possible ..

Coming to 4 on Shot 218.



LEACH: (CONT) ..... The insurance company would be legally within rights to deny Mrs Arlen's claim.

218. 4(N)  
CU Callan.

CALLAN: No money?

LEACH: Certainly not the full entitlement.

219. 1(L)  
CU Leach.

CALLAN: Which is?

ASSEMBLY  
EDIT.

LEACH: About - - eight thousand.

STOP TAPE: REPOS CAMERAS AND CALLAN.

220. 1(E)  
CU Hunter

Sc. 40 . INT. HUNTER'S OFFICE (DAY) BCOM C. 2.

HUNTER: Eight thousand! Are you out of your mind Callan?

221. 2(C)  
CU Callan.

CALLAN: There is an alternative.

HUNTER: Which is?

CALLAN: I could go to this inquest and blow the whole bloody issue .... wide open.

HUNTER: (CALMLY) You could ..... but you won't.

222. 1(E)  
CU Hunter.

CALLAN: With Kyle gagged and Mrs Kent confused coroner might easily bring a suicide verdict.

HUNTER: Precisely.

223. 2(C)  
CU Callan

CALLAN: Don't you care ..... don't you think we owe her something ... how much is one dead husband worth Hunter?

224. 1(E)  
A/B Hunter.

225. 2(C)  
A/B Callan

226. 1(E)  
CU Hunter.

HUNTER: I couldn't get that amount of money without having a lot of questions asked to which Callan ..... I don't have answers.

227. 2(C)  
CU Callan.

CALLAN: God.

228. 1(E)  
BCU Hunter.

On 1 Shot 228.

-58-

SOUND.

ASSEMBLY  
EDIT.

HUNTER: Don't do anything we all  
might regret later, David.

STOP TAPE: REPOS CAMERAS AND CALLAN TO COURT SCENES.  
ALL COURT SCENES DONE IN CONTINUITY.  
THEN  
REPOS FOR ALL INT. KARAS FLAT SCENES.

T/C. FLIM INSERT NO. 8  
Timing:

S.O.F.

Sc. 41. EXT. LONDON SQUARE(DAY)

PALANKA DISGUISED AS A POLICEMAN  
IS CHECKING OUTSIDE KARAS'S FLAT.  
HE APPROACHES THE BACK OF THE  
BUILDING AND SLIPS OUT OF SIGHT.

GO TO BLACK: FADE UP STUDIO : Truck in 2nd Position for Court Scene.  
Jury backing out.

229. 2(G)  
MCU Callan  
Hold as he  
rises.

Sc. 42.  
INT. CORONER'S COURT (DAY)

BOOM A. 3.  
Witness  
Box Mic.

CONSTABLE: Court will rise for  
Her Majesty's coroner. Please  
be seated, jury remain standing.

Coroner's  
Mic.

Slight ed  
on atmos.

TAPE RUN: REPOS CALLAN TO 2nd POSITION F.G. OF COURT.  
(N.B. Repeat dialogue and action of shot 229  
then into shot 230.)

230. 4(N)  
W.S. court  
PAN R  
from jury f.g.  
to coroner and  
constable to  
Callan f.g.  
back view as  
he looks R.

CONSTABLE: All manner of persons  
who have anything to do at this court -  
before the Queen's coroner for this  
country - draw near and give your  
attendance; and ye good men of the jury

231. 2(G)  
P.O.V. Callan

PAN FROM  
Mrs. K. and C.I.D.  
Man  
to Mrs. Arlen  
and  
TIGHTEN TO M  
CU Mrs. Arlen.

CONSTABLE: (cont'd) who have been  
summoned here this day to enquire for  
our sovereign the Queen, when, where,  
and by what means a man, said to be  
Mr. Thomas William Arlen, came to his  
death; answer your names as you shall  
be called - each man at the first call ....

---

TAPE RUN: CALLAN INTO 1st POSITION FOR COURT.

---

232. 4(N)  
MCU Mrs. K.  
Oath card and  
policeman's arm  
R. f.g.

Sc. 44.  
INT. CORONER'S COURT. (DAY)

BOOM A. 3.  
Atmos.

CONSTABLE: Hold the testament  
in the right hand and read from  
the card.

MRS. KENT: I swear by Almighty God  
that the evidence I shall give

233. 2(G)  
CU Callan.

at this inquest will be the truth,  
the whole truth and nothing but the  
truth .....

---

GO. TO BLACK: JURY BACKING IN.

---

234. 1(K)  
MCU Lorrimer.

Sc. 46.  
INT. CORONER'S COURT (DAY)

BOOM A. 3.  
Atmos.

LORRIMER: You thought you saw a man?

235. 4(M)  
MCU Leach (react)

236. 3(L)  
MCU Mrs. Kent.

MRS. KENT: I...I...I...thought...  
when I walked onto the platform...I...  
it was very dark...I'm not sure that...  
I thought....

237. 2(G)  
MCU C.I.D. Ian

PAN TO CU CALLAN

LORRIMER: Constable.

238. 4(M)  
T. MS Constable  
PAN RIGHT TO  
Mrs. Kent.

Have you ever seen that man before?

239. 1(M)  
MCU Lorrimer.

240. 3(L)  
MCU Mrs. Kent.

MRS. KENT: No sir..at least ..no.

LORRIMER: Think very carefully,  
Mrs. Kent.

MRS. KENT: He looks like everyone  
else..no..I'm so sorry. I'm so sorry.

241. 1(M)  
MS Lorrimer  
Mrs. K. R. fr. out  
of focus.

LORRIMER: Now, take your time..we  
have all day if necessary.

242. 2(G)  
MS Mrs. Arlen  
PAN DOWN TO  
MCU Callan.

we all appreciate how disturbing this  
experience has been for you Mrs. Kent.  
You gave Inspector Kyle the quite  
reasonable description of a man...

243. 3(L)  
CU Mrs. Kent

MRS. KENT: I know but I was very  
tired and

244. 1(M)  
CU Lorrimer

well maybe I only thought...

LORRIMER: Are you now saying Mrs.  
Kent that you didn't see this man?

245. 3(L)  
CU Mrs. Kent.

246. 1(M)  
CU Lorrimer
247. 3(L)  
CU Mrs. Kent.
248. 2(G)  
MCU C.I.D. Man
249. 4(N)  
MCU Lorrimer  
ZOOM OUT TO W.S.  
jury l. f.g.  
profile.  
Lorrimer R. b.g.
250. 2(G)  
MCU Mrs. Arlen  
PAN DOWN  
to MCU  
Mrs. Kent.
251. 1(M)  
CU Lorrimer.
- MRS. KENT: I don't know...I mean ...I  
can't be positive. I'd only just come  
onto the platform. It was so dark and  
I was very tired. I wasn't really  
looking and it all happened so fast.
- LORRIMER: Mrs. Kent. I'm sorry to  
have to continue questioning you but this  
is very important.
- I want the jury to be quite clear  
about certain aspects of your  
original statement to Inspector Kyle. /  
since they conflict in no small degree  
with subsequent statements taken by  
officers of my court.
- Gentlemen I am in no way suggesting  
that Mrs. Kent has at any time deliberately  
submitted false testimony, I am merely  
offering the suggestion that because  
her statement concerning the possible  
homicide of the deceased was taken  
immediately after she had witnessed a  
most tragic and horrific death, and since  
the police have been unable to establish  
any evidence as to the reality of such a  
person this statement must be considered  
less than substantive.

---

TAPE RUN : JURY BACKING OUT.  
CALLAN IN WITNESS STAND.

---

252. 1(M)  
3s  
Policeman l. f.g.  
Lorrimer b.g.  
Callan R. f.g.

Sc. 48  
INT. CORONER'S COURT (DAY)

BOOM A. 3

CALLAN: I swear by almighty God  
that the evidence I shall give at  
this inquest shall be the truth, the

CALLAN: (cont'd) whole truth  
and nothing but the truth.

253. 2(G)  
MCU C.I.D. Man  
(react)

254. 4(M)  
MCU Leach  
(react)

255. 1(M)  
A/B C.I.D.

LORRIMER: You are David Callan of  
27 Branscombe Terrace, Fulham and  
you work as a scrap metal dealer.

CALLAN: That's right.

TAPE RUN:

256. 3(M)  
CU Blackboard  
and Callan's  
arm.

Sc. 50  
INT. CORONER'S COURT. (DAY)

BGM A. 3.  
Atmos.

LORRIMER: Will you indicate exactly  
where you were standing, Mr. Callan.

CALLAN: There..maybe a bit further..  
there.

P/OUT  
TO MS CALLAN  
jury out of focus  
f.g.

LORRIMER: Again please.

CALLAN: About there somewhere.

257. 4(M)  
MCU Lorrimer.

LORRIMER: You were far more  
explicit with Inspector Kyle.

258. 3(M)  
A/B

CALLAN: The plan looks different.

ZOOM OUT TO W.S.  
Callan b.g.  
o/shoulder  
jury f.g.

LORRIMER: Can you tell the Jury  
exactly what you saw that night?  
We're waiting Mr. Callan.

259. 4(M)  
CALLAN: It was very cold. I went  
into the waiting room but the porter  
was cleaning out the fire..I don't think he saw me.



260.

(G)  
CU Mrs. Arlen.LORRIMER: Just the pertinent facts.CALLAN: Well, there was this trolley -  
loaded up...waiting.....TAPE RUN: CALLAN IN WITNESS STAND.  
JURY BACKING IN.

261.

1(M)  
MCU Lorrimer.Sc. 52  
INT. CORONER'S COURT (DAY)BOOM A. 3.  
MICS 1 andLORRIMER: Are you now retracting  
the statement you made to Inspector  
Kyle?Atmos.

262.

3(L)  
MCU Callan..CALLAN: Not exactly.LORRIMER: Well what exactly are  
you saying?

263.

4(M)  
W.S. jury (react)CALLAN: I've had time to think about it.

264.

1(M)  
CU Leach(react)LORRIMER: What do you mean, you've  
had time to think about it.V/O Lorrimer

265.

2(G) (L. looks L.)  
CU Mrs. Arlen

266.

3(L)  
MCU Callan.CALLAN: It was very dark..plays tricks  
with your eyes...shadows... V/O CallanLORRIMER: Mr. Callan..I would remind  
you that you are under oath.

267.

1(M)  
MS Jury  
PAN ACROSS THEM.CALLAN: I knowLORRIMER: You seem to be treating  
this matter with an alarming  
irresponsibility.

268.

3(L)  
MCU Callan.Coming to 4 on Shot 269.

269. 4(M)  
MCU Lorrimer. CALLAN: (INTENTIONALLY RUDE) I'm only answering your questions.

270. 3(L)  
Callan(react) LORRIMER: (STIFFLY) That tone of voice I don't care for (PAUSE) .....Now then, straight answers to direct questions, as you can see the ju

271. 1(M)  
JURY a/b are becoming increasingly confused by your ambiguity. You saw no one answering the descripti

272. 3(L)  
Callan (react a/b) that Mrs Kent gave to Inspector Kyle.

273. 1(M)  
JURY a/b CALLAN: (FIRMLY) There was no one .... no no ... no.

274. 2(G)  
CU Mrs. Kent. LORRIMER: At least you seem certain of something

275. 1(M)  
JURY a/b .... You were not aware that the deceased was on platform until the train approached?

276. 3(L)  
Callan a/b CALLAN: He was behind the trolley ocouldn't see him .....looked deserted. Like I said.

277. 1(M)  
JURY a/b LORRIMER: When the train did approach in your original statement you said ... (HE REFERS TO NOTES) "He just ran out from behind the trolley" (LOOKS UP AT CALLAN) Was that so?

278. 3(L)  
Callan a/b CALLAN: Well .... he came out.

279. 1(M)  
CU Lorrimer LORRIMER: (ANGRILY) Did he run!?

280. 2(G)  
CU Mrs. Arlen. CALLAN: He .... stepped out.

Lost  
281. 3(L)  
282. CU Callan. LORRIMER: Be more explicit.

283. 1(M)  
a/b CALLAN: Walked out.

284. 3(L)  
Callan a/b LORRIMER: Why then did you state 'run' and furth on (AGAIN REFERS TO NOTES) "How long does it tak to jump under a train"?

285. 1(M)  
a/b CALLAN: I was excited.

LORRIMER: (HORRIFIED) Excited?!

286. 3(L)  
Callan a/b

CALLAN: Not excited (SEARCHED FOR WORDS) It all happened so quickly.

287. 4(M)  
MS Jury.

LORRIMER: You have heard the doctor who carried out the post mortem ...No evidence of internal disease ...No alcohol present in the blood?

288. 3(L)  
Callan a/b

CALLAN: Yes.

289. 4(M)  
MS Jury.

LORRIMER: That rules out the possibilities that the deceased was either ill or drunk ... So we are left with only two remaining possibilities

290. 2(G)  
MRS Arlen (react)

291. 1(M)  
Lorrimer a/b

.... the deceased died as the result of an inexplicable accident or /.... he took his own life ... you follow?

292. 2(G)  
CU Mrs. Arlen (react)

293. 3(L)  
Callan a/b

CALLAN: Yes.

294. 1(M)  
Lorrimer a/b

LORRIMER: Your statement to Inspector Kyle unden supports the latter conclusion .... suicide Mr Callan?

295. 3(L)  
Callan a/b

CALLAN: I know but I'm not sure at all now.

296. 1(M)  
Lorrimer a/b

LORRIMER: May I ask what has brought about this disturbing reversal of opinion?

297. 3(L)  
Callan a/b

CALLAN: I've had time to think about it.

298. 4(M)  
Jury (react)

299. 1(M)  
Lorrimer a/b

LORRIMER: I sometimes wish this was a court of issue which would allow me to treat certain witne as hostile. /We had best return to simple questio and answer. Did you see the deceased slip or stumble accidentally in any way before he fell in front of the train?

300. 4(M)  
MCU Leach (react)

301. 3(L)  
MCU Callan.

302. 1(M)  
MCU Lorrimer

303. 3(L)  
MCU Callan a/b

CALLAN: He just came out.

304. 1(M)  
CU Lorrimer.

-66-

LORRIMER: Did he slip or stumble, yes.

305.

3(L)

CU Callan

CALLAN: I didn't see him... no.

306.

4(M)

CU Lorrimer

LORRIMER: Did the deceased seem to deliberately throw himself under the train?

307.

3(L)

CU Callan

308.

1(M)

Leach (react)

CALLAN: I don't know.

3.

3(L)

CU Callan

LORRIMER: You'll have to do better than that.CALLAN: I don't know..how can you tell...could you tell..well could you?

310.

1(M)

Leach (react)

LORRIMER: Had I not been absolutely sure, Mr. Callan, I would not have had the criminal audacity to make the statement you made to the Inspector Kyle.

311.

3(L)

A/B

think it was quite misleading. This

312.

1(M)

A/B

is a most frustrating case. She'd down!

313.

3(L)

MCU Callan.

314.

2(G)MS C.I.D. Man and  
Mrs. Arlen b.g.  
(react)TAPE RUN: CALLAN TO 1st POSITION.

315.

4(N)MCU Constable  
ZOOM OUT TO W.S.  
Callan stands  
up f.g. R.  
(back view)Sc. 54/56 (combined)  
INT. CORONER'S COURT. (DAY)BOOM A. 3.Leach moves to  
2s  
(Leach L.  
Callan R.)CONSTABLE: Court will rise.LEACH: At least it wasn't a  
suicide verdict. She'll get the

Hold 2s  
as Leach goes R.

LEACH: (cont'd) money.

Thankyou, Mr. Callan.

CRAB L  
HOLD CALLAN L. F.G.  
Leach and Mrs. Arlen  
R. b.g.

316. 2(G) (reversed Pos.)

TIGHT 2s  
Leach L.  
Mrs. Arlen

PAN THEM R TO DOOR.

317. 4(N)

O/shoulder  
Callan.  
EMPTY COURT ROOM

HOLD CALLAN TO DOOR  
as he turns to  
blackboard

318. 2(G)

CU Blackboard.

319. 4(N)

HOLD FRAME  
As Callan exits  
b.g.

T/C. SCANNER.

GRAMS.

THEME.

"CALLAN" WALL CAPTION.  
(16"x 20") as B/G for  
for  
CLOSING CREDITS - over ....

Preview Caption Scanner.  
FOR COMING TO CLOSING CREDITS.

SUPER (INLAY) CAPTION SCANNER.

- (3) Callan EDWARD WOODWARD  
(4) Hunter WILLIAM SQUIRE  
(5) Cross PATRICK MOWER  
(6) Lonely RUSSELL HUNTER  
(7) Palanka SYLVESTER MONARD  
(8) Mr. Karas GEORGE PRAVDA  
Mrs. Karas HANA-MARIA PRAVDA  
(9) Inspector Kyle NORMAN HENRY  
Mr. Lorrimer EDWARD CADDICK  
(10) Mr. Leach ED ARD BURNHAM  
Mrs. Kent RHODA LEWIS  
(11) Mr. Arlen HENRY MARLING  
Mrs. Arlen SYVIL BURLONS  
(12) Girl 1 CHERYL HALL  
Girl 2 LESLEY BAINE  
(13) 1st Porter DOMECAL  
2nd Porter WARREN CLARKE  
(14) Sergeant MICHAEL MARTIN  
Constable CHARLES FEEBIRTON  
(15) Series Created by  
JAMES MITCHELL  
(16) Story Editor  
GEORGE MARKSTEIN  
(17) Designed by  
DAVID MARSHALL  
(18) Producer  
RICHARD COLLIN  
(19) Directed by  
VOYTEK  
(20) STANDARD CLOSING SLIDE (Version D)  
Thames Production - In Colour.

PAGE CUT.

		-60-	<u>SOUND.</u>
320.	<u>3(N)</u> CU Gun and silencer.	Sc. 43. <u>INT. LANDING OUTSIDE KARAS FLAT (DAY)</u>	<u>FISH POLE.</u> <u>BOOM.</u>
321.	<u>2(E)</u> MS Karas at bookcase. HOLD HIM R	Sc. 43(a) <u>INT. KARAS STUDY (DAY)</u>	<u>BOOM E. 2.</u>
322.	<u>4(E)</u> MS Cross making tea	Sc. 43(b) <u>INT. KARAS KITCHEN (DAY)</u>	<u>BOOM D. 1.</u>
323.	<u>3(N)</u> MS Mrs. Karas HOLD HER R TO DOOR.  As she opens door.	Sc. 43(c) <u>INT. LANDING OUTSIDE KARAS FLAT (DAY)</u>	<u>FISH POLE.</u> <u>BOOM.</u>
324.	<u>4(E)</u> MCU Cross (react)	Sc. 43(d) <u>INT. KARAS KITCHEN (DAY)</u>	<u>BOOM D. 1.</u>
325.	<u>2(H)</u> MS Mrs. Karas	Sc. 43(e) <u>INT. KARAS HALL (DAY)</u>  <u>KARAS: Who is that?</u>	<u>BOOM A. 4.</u>
326.	<u>4(E)</u> MCU Cross. He relaxes.	<u>MRS. KARAS: It's only me, darling.</u>  Sc. 43(f) <u>INT. KARAS KITCHEN (DAY)</u>	<u>BOOM D. 1.</u>



327.

2(H)

MCU Mrs. Karas  
As she bends down  
PAN DOWN TO BOTTLE OF  
MILK

Sc. 43(g)

INT. KARAS' HALL (DAY)BOOM A. 4.

HOLD CU  
Palanka's and Mrs.  
Karas' hands.

PAN UP TO CU  
Palanka.

328.

3(N)

CU Mrs. Karas.

PALANKA: Ci Ho!FISH POLE.

329.

2(H)

CU Palanka.

Hold 2s  
to f.g.  
TIGHTEN TO  
Mrs. Karas'  
CU.

BOOM A. 4

TAPE RUN: CAMERAS REPOS.

330.

3(P)

MCU Karas  
As he looks up  
TIGHTEN FAST TO  
CU

Sc. 45.

INT. KARAS STUDY (DAY)BOOM B.2.KARAS: Kipila jsi mi ju Fuzku?

Palanka!

331.

2(E)

2s

Mrs. Karas and Palanka  
as they move l.  
HOLD DOOR B.G. R.  
and Cross to f.g.

CROSS: Mrs. Karas ?

HOLD CROSS AS HE  
FALLS TO CAMERA.

Karas...would you .....

332.

5(B)

LOW ANGLE CROSS  
Palanka b.g.  
ZOOM IN TO HIM.

333. 2(E)  
CU Karas' hand  
moving to telephone      Sc. 47.  
INT. KARAS STUDY (DAY)      BOOM A. 2.  
GRAMS.  
Square Atm
334. 1(F)  
W.S. O/shoulder  
Palanka.  
As he moves b.g. to  
f.g. and moves to  
phone      PALANKA : Deyte im pozor!  
FAST ZOOM IN TO  
CU
335. 3(P)  
CU Karas      KARAS: We will not talk to you  
in Cezh!
336. 1(F)  
CU Palanka  
PAN R TO MRS KARAS      PALANKA: Get the gun.
337. 5(B)  
LOW ANGLE 2s  
Cross and Mrs. Karas      Stand up slowly...the gun at arm's  
Fav. the gun.      length. Now, backwards over here...  
As Mrs. Karas walks      Backwards.  
back.
338. 2(E)  
TIGHT MS      KARAS: Do exactly as he says.  
Mrs. Karas - gun  
to camera.      PALANKA: Exactly.  
HOLD HER L TO  
2s  
with Palanka.  
TIGHTEN TO CU GUN-  
as gun thrown R.
339. 1(N)  
CU GUN ON FLOOR  
PAN R TO CROSS.
340. 5(B)  
LOW ANGLE  
CU CROSS 1. f.g.  
Palanka distant b.g.

341. 1(F)

2s

Palanka l. b.g.

Mrs. Karas f.g. R.

Sc. 49.

INT. KARAS STUDY (DAY)

BOOM B. 2

PALANKA: The book.GRAMS.

Atmos a/b

MRS. KARAS: No.

342. 2(E)

TIGHT MS.

Karas l. Script

f.g. R.

KARAS: Don't harm her Palanka..

kill me but not her..she has

done no wrong.

343. 1(F)

2s a/b

TIGHTEN TO PALANKA  
and script as he  
looks R.PALANKA: The book? "hat

delicate handwriting.

344. 5(E)

MCU Cross.

TAPE RUN: CAMERAS REPOS.

345. 5(E)

L/A CU Cross.

LOOSEN

to see him slowly  
reaching for his  
gun. He doesn't  
find it.

Sc. 51.

INT. KARAS STUDY (DAY)

BOOM B. 2

PALANKA: Now the rest of  
the manuscript.KARAS: No.PALANKA: The rest. And all this.KARAS: You're an animal Palanka,  
a disgusting predatory animal.

346. 2(E)(As C. turns)

CU Cross.

PALANKA: And you Karas, are a

347. 1(N) (As. C. sees gun)

CU Gun

traitor..to your self...your  
wife..your family...and worst  
of all your country.

NORMAL SO

Distort c

348. 2(E)

349. 5(B)  
L/A CROSS P.O.V.

Mrs. Karas l. Karas c.  
and Palanka R.

KARAS: Never.

PALANKA: Light it.

KARAS: Others will be written.  
you cannot burn them all.

PALANKA: Light it.

350. 2(E)  
CU Cross.

PAN DOWN TO HAND  
as it creeps to gun.

351. 5(B)  
L/A MS Mrs. Karas  
and Palanka

TIGHTEN TO MRS. KARAS  
HANDS and burning match  
See Karas b.g.

TAPE RUN.

352. 5(B)  
CU bin  
and partly  
obscured Karas

Sc. 53  
INT. KARAS' STUDY (DAY)

BOOM B.2.

353. 1(F)  
MS Palanka  
as he removes sheet  
of paper from  
typewriter.

P/BACK TO 2s  
Mrs. Karas R. f.g.

354. 2(E) (as she lights match)  
CU Cross.  
He looks to gun

355. 1(F)  
CU Cross.

356. 5(B)  
O/shoulder  
Cross out of focus

MS Palanka  
with burning paper.

357. 2(E)  
H/A MS CROSS

HOLD HIM AS HE ROLLS  
U/S AND TIGHTEN TO  
GUN

358. 5(B)  
L/A MS PALANKA  
As he raises gun

KARAS: Palanka.

359. 1(F) (As P. turns)  
MCU Palanka.  
VERY FAST ZOOM OUT  
TO PALANKA B.G. and  
GUN F.G.

STOP TAPE: GET SPECIAL EFFECT OF GUN SEQ. READY.

360. 4(H)  
TIGHT MS KARAS  
FIRING GUN (once)

TAPE RUN:

361. 1(F)  
MS Palanka as  
bullets hit him  
(twice)

SPECIAL  
EFFECTS.  
SHOTS O/

HOLD AS HE FALLS.

362. 4(H)  
H/A MS Palanka  
Cross enters R as  
he stands up  
PAN R UP TO HOLD  
Mrs. Karas l. f.g. Karas  
b.g. centre. Cross f.g. R.  
TIGHTEN TO BIN AND KARAS.

CROSS: Thank you.  
Mrs. KARAS: Oh, our beautiful book.

KARAS: It was dedicated to him.



30543

W/A Palanka  
body with sheet  
over it.  
Gun f.g.

PAN UP AND HOLD 2s  
Cross L. profile.  
Hunter R. profile.

Sc. 55

INT. KARAS' STUDY (DAY)

BOGE B.2.

HUNTER: Red file, blue file,  
white file, yellow file.

CROSS: Sorry sir?

HUNTER: Just something Callan  
said.

FADE VISION.

FADE SOUTH